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EDITED BY

HENRY BLACKBURN

EDITOR OF "ACADEMY NOTES," LECTURER ON ART; AUTHOR OF "BRITTON RIVIÈRE," "THE PYRENEES," "ARTISTS AND ARABS," ETC.

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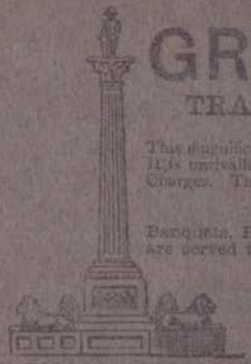

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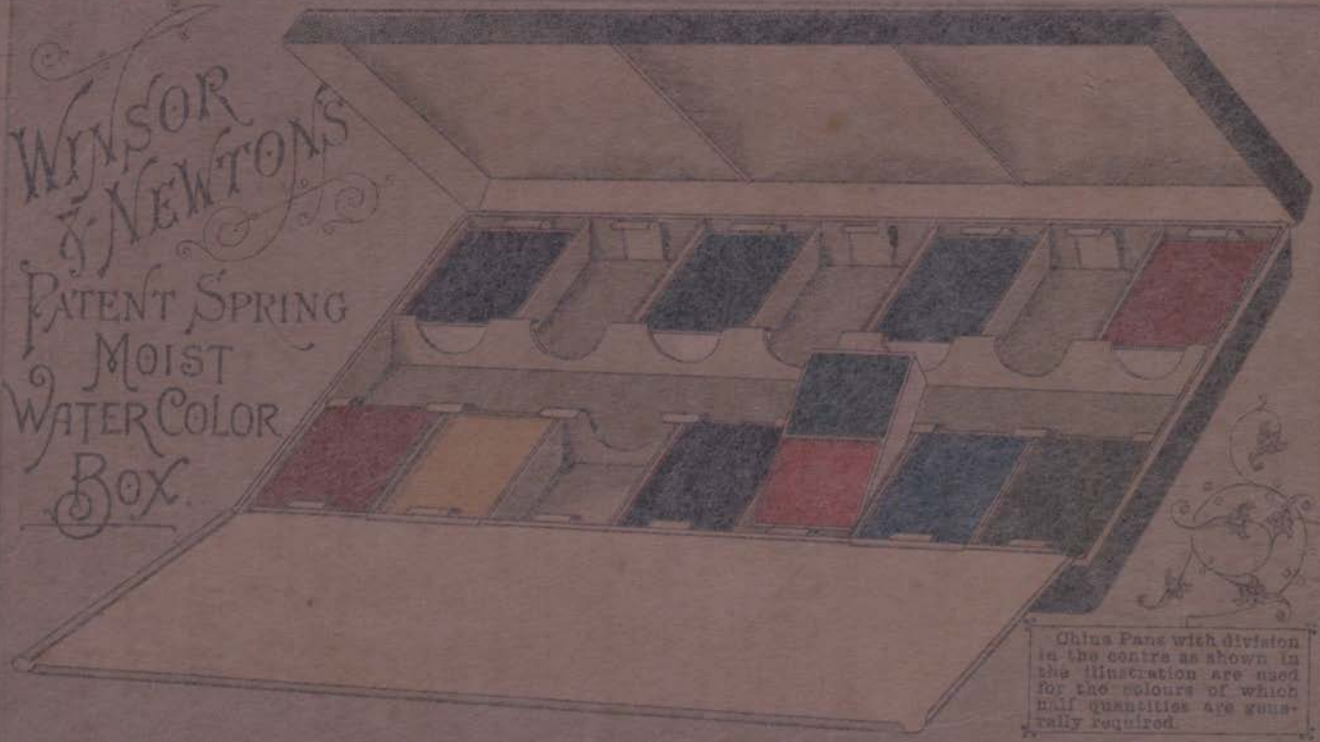

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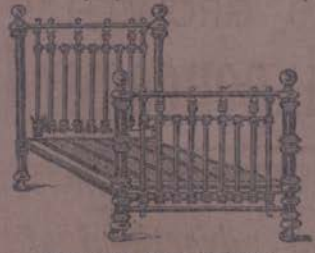

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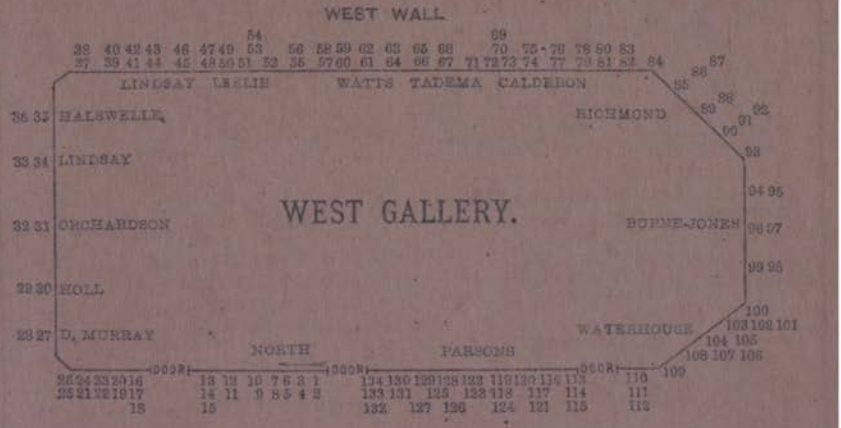


The tenth summer exhibition contains 379 works, including oil paintings, water colours, miniatures, and sculpture.

The first work is an important contribution from Mr. E. Burne-Jones, entitled, "*Flamma Vestalis*;" a tall upright picture of a fair Roman girl, seen in profile, in deep blue embroidered dress, with pale blue kerchief round her head, holding a rosary. See Nos. **96** and **161**, by the same artist.

No. **2.** "*Narcissi and Poppies.*" W. J. MUCKLEY.

No. **3.** "*Edelweiss.*" ALBERT MOORE; an entirely modern head; girl in white dress, hair in ringlets.

No. **4.** "*In the Borghese Gardens, Rome.*" E. BLOUNT SMITH.

The next two pictures are sketched overleaf—

No. **5.** "*Motherless.*" J. HAYNES-WILLIAMS.

No. **6.** "*Circe and Scylla.*" J. M. STRUDWICK.

The latter elaborately painted, in a low key of colour.

In the centre, between the doors, is a large landscape—

No. **7.** { "*Scest how fresh my flowers be spread,*
Dy'd in lily white and crimson red." } J. W. NORTH.

A bank of rich red gravel, and wild growth; sheep grazing; gorse and spring blossom opposed to a bright blue sky.

Above is a sea piece—No. **8.** "*Rocquaine Bay, Guernsey.*" A. HELCKÉ. No. **9.** "*The Emigrants.*" MISS DOROTHY TENNANT.

No. 6. 38 × 28.

No. 5. 32 × 24.

No. 6. "*Circe and Scylla.*" J. M. STRUDWICK.

No. 5. "*Motherless.*" J. HAYNES-WILLIAMS.

No. 10. "*The Souls' Prism.*" G. F. WATTS, R.A.

A mystical figure of a woman seated facing the spectator, with glittering eyes, holding a trumpet in her lap; a feathery nimbus round her head. The motive of the picture is suggested by the following lines, written by Mr. Walter Crane:—

"Star-steadfast eyes that pierce the smouldering haze
Of life and thought, whose fires prismatic fuse
The palpitating mists with magic hues
That stain the glass of Being as we gaze,
And mark in transit every mood and phase,
Which, sensitive, doth take or doth refuse
The lights and shadows Time and Love confuse.
When lost in dreams we thread their wandering maze.

Fledged, too, as Time with plumes on brow and breast
To bear thee, brooding, o'er the depths unknown
[illegible] strife, and wonder and desire
[illegible] alone—
[illegible] a heart on fire
Wrapped in the [illegible] unrest."

No. 11. "*A Surrey Lane.*" SIR ARTHUR CLAY.

No. 12. "*A Queen of Hearts.*" MISS E. A. ARMSTRONG. A child on blue sofa, with doll.

No. 13. "*An Unpainted Masterpiece.*" PHILIP BURNE-JONES.

A small work by Mr. Burne-Jones's son, representing a poor artist's studio; suggested by Mr. Henry James's story of "A Madonna of the Future."

No. 14. "*A Study.*" JOHN S. SARGENT. A girl's head, fur cloak.

No. 15. "*Dead Birds.*" MISS E. M. MERRICK.

[*Door.*]

No. 16. 24 × 30.

No. 16. "*Venice, Florence, Rome.*" WALTER CRANE.

This water-colour drawing, full of colour and graceful costume, suggestive of the arts of Italy, originated in a design for one of the tableaux given at the Royal Institute of Painters in Water Colours last year. Several well-known painters will be recognised, typical of the arts of Venice, Florence, and Rome.

Under the centre arch are Cimabue, Giotto as a shepherd boy, N. Pisano, Dante and Beatrice, &c. On the right, Michael Angelo shews a plan to Pope Julius II.; below is his rival, Raphael, a cardinal standing beside him. On the left are the figures of Paul Veronese, Titian, &c. Bellini on the steps, playing a mandolin.

No. 24. 30 × 40.

No. 24. *"St. Peter's, from the Vatican Gardens—Spring."* JOHN O'CONNOR.

No. 17. "*Tilbury Fort.*" C. E. HOLLOWAY.
A low-toned river scene; boats and barges on the Thames.

No. 18. "*Portrait of Julian Sturgis, Esq.*" MISS SARAH PURSER.

No. 21. "*Portrait of a Lady;*" full length; life-size.
ROBERT BATEMAN.

Here are four small pictures—

No. 19. "*Patience.*" ARTHUR LUCAS.

No. 20. "*When the Mist is in the Valley.*" WILLIAM PADGETT.

No. 22. "*Boy and Girlie.*" T. M. ROOKE.

No. 23. "*Cypresses of the Island of San Francesco del Deserto, Venice.*" EUGENE BENSON.

Next on the line, is—

No. 24. "*St. Peter's, from the Vatican Gardens—Spring.*"
JOHN O'CONNOR. Sunny landscape, with spring blossoms.

No. 25. "*Mollie;*" a child's portrait. EDWARD STOTT.

No. 26. "*A Quiet Street.*" MRS. W. WATKINS.

On the end wall, sketched overleaf, is—

No. 27. "*Picardy Peat Cutters.*" DAVID MURRAY, A.R.S.A.

No. 28. 36 × 60.

No. 28. "*Greek Dancers.*" E. MATTHEW HALE.

Five seated figures watch the dancers under an awning; light dresses striped with blue; crowd in background. Mr. Hale will be remembered best by his graceful picture of "*Psyche in Venus's Garden,*" exhibited here in 1879.

No. 27. 40 X 60.

No. 27. "*Picardy Peat Cutters.*" DAVID MURRAY.

No. 29. 30 × 25.

No. 33. 30 × 25.

No. **29.** "*Edward, son of Commander E. A. Bolitho, R.N.*" JOHN R. REID.

No. **30.** "*Portrait of W. Nicholson, Esq.*" FRANK HOLL, R.A.

In the centre of the wall is a remarkable portrait, No. **31**, by W. Q. ORCHARDSON, R.A., nearly life size. Lady in black and child in white against a yellow cushion, cane sofa and surroundings. (*See sketch, p.* 12.)

No. **32.** {"*One more day*
Drops in the shadowy gulf of bygone things."} ARTHUR TOMSON.

No. **33.** "*Queenie*," Youngest daughter of the Dean of Gloucester; in blue velvet. HUGH DE T. GLAZEBROOK.

No. **34.** "*Portrait of Joseph Pyke, Esq.*" SIR COUTTS LINDSAY.

No. **35.** "*Scaur na Gillean.*" KEELEY HALSWELLE, A.R.S.A.

A broad valley in the Isle of Skye; mountains, and clouds lying low between them; dark pools, rocks, grasses, and heather.

No. 31. 41 × 66.

No. 31. "*Master Baby.*" W. Q. ORCHARDSON, R.A.

No. 36. 30 × 63.

No. **36.** *"Burgh Castle, Norfolk."* R. BEAVIS.

" . . . The Rampart once
Of iron war, in ancient barbarous times."

First on the line, on the next wall, is (No. **37**) a sea-piece, which sustains the reputation of a young artist; effect of shallow water, and light on distant mountains. (*Sketched overleaf.*)

No. 38. 45 × 67.

No. **38.** *"In Chancery."* HERBERT SNELL.

No. **39.** *"Retreat to Corunna, Campaign of Sir John Moore, 1809;"* horsemen on snow-covered mountain pass. R. BEAVIS.

No. 37. 35 X 60

No. 37. "*A Wrack Harvest, Connemara.*" W. H. BARTLETT.

No. 40. "*A Little Nurse.*" MISS LIZZIE REID.

No. 42. "*The Haven, Christchurch*;" cattle on flooded land. (The late) BOUVERIE GODDARD.

No. 43. "*Godden Green Wood, Knole, Kent.*" J. BUXTON KNIGHT.

No. 41. 45 × 38.

No. 41. "*Portrait of Henry Irving, Esq.*"; in dark blue costume. JOHN COLLIER.

Next on the line is the picture sketched overleaf—

No. 44. "*Paolo and Francesca.*" SIR COUTTS LINDSAY.

Paolo in brown doublet, Francesca in green and red velvet; view of distant city and sea.

No. 44. 38 × 48.

No. 44. "*Paolo and Francesca.*" SIR COUTTS LINDSAY.

No. 45. 41 × 31.

No. **45.** "*Amor Omnia Vincit.*" P. R. MORRIS, A.R.A.

One of two life-size pictures of children by this artist. (*See* No. **70**.)

No. **46.** "*The Grantlyn.*" R. G. SOMERSET.

No. **47.** "*A Corner at St. Davids.*" WALTER CRANE.

Next are two pictures widely different in style, both painted under foreign influence; the first (No. **48**), is a small half-length of a girl in pink dress, full of vivacity and brightness; the second (No. **49** above), a chiffonnier in his garret.

No. **48.** "*La Coquette.*" G. JACQUET.

No. **49.** "*The Chiffonnier.*" JULIAN STORY.

Mr. G. D. Leslie, R.A., like Mr. Burne-Jones, A.R.A., has sent his best work to the Grosvenor Gallery. The picture (**No. 50**) is full of air and light; three English girls under a tent, in summer dresses, the sunshine on grass and garden forming a shining ground.

No. 50. 42 × 42.

No. **50.** "*The Garland.*" G. D. LESLIE, R.A.

"How much of memory dwells amidst thy bloom,
Rose! ever wearing beauty for thy dower.
The bridal day, the festival, the tomb,
Thou hast thy part in each, thou stateliest flower."

Next are two small works. The first, No. **51** (*sketched on opposite page*), a charming bit of blue; blue eyes, blue costume, with dark background of trees, and blue sea; the second—

No. **52.** "*Outward Bound.*" E. J. POYNTER, R.A.

Two half nude children, on rocks overhanging the sea, playing at boat-sailing.

No. **53.** "*Kia and Frida, daughters of Col. Kennard.*"
JOHN COLLIER.

No. **54.** "*An Essex Farm Yard.*"
LORD MONKSWELL.

No. **55.** "*A Portrait*" (by the painter of "*Hypatia*" last year).
C. W. MITCHELL.
A girl in chestnut-coloured dress with black stockings.

No. **56.** "*Evening on the Maas, Holland.*"
T. C. FARRER.

No. 51. 12 × 8.
No. **51.** "*The Signal.*"
W. E. F. BRITTEN.

No. 55. 48 × 36.
No. **55.** "*A Portrait.*" C. W. MITCHELL.

No. 57. "*Leghorn, from Bocca d'Arno.*" M. R. CORBETT. One of six very interesting Italian landscapes by this artist.

No. 58. 9 × 5.

No. 58. "*A Moosmie 'Aino';*" Japanese. MORTIMER L. MENPES. Mr. Menpes sends seven small figure subjects.

No. 59. "*Portrait of my Mother.*" A. STUART WORTLEY.

No. 60. "*The Edict of William the Testy*" (Governor of New Amsterdam). G. H. BOUGHTON, A.R.A.

A small picture representing William the Testy and a humorous group of Amsterdam citizens smoking, in defiance of an edict. The following, from Washington Irving's 'Knickerbocker History of New York,' describes the scene—

"We are told, that once upon a time, in one of his fits of mental bustle, which he termed deliberation, he framed an unlucky law to prohibit the universal practice of smoking in the province. . . . . The populace were in as violent a tumult as the constitutional gravity of their deportment would permit: a mob of factious citizens had even the hardihood to assemble before the Governor's house, where, setting themselves resolutely down, they one and all fell to smoking with a determined perseverance, that seemed as though it were their intention to smoke him into terms," &c.

The central work on this wall is Mr. Watts' large picture of "*Hope,*" seated on a globe blindfold, holding a lyre with all

No. 61. 58 × 43.

No. 61. "*Hope.*" G. F. WATTS, R.A.

the strings broken but one, and a single star in the sky. A scheme of blue and silvery tones, the composition of which is indicated by photographic engraving on last page, taken direct from the painting—

"This picture," writes Mr. Watts, "forms part of a series by which I endeavour to suggest and illustrate a great moral conception of human life and conditions; the series I dedicate and offer as a gift to the nation." Mr. Watts adds further respecting this new work,—that "having been painted with the object mentioned, he does not consider himself at liberty to part with it separately to any one."

No. **62.** "*Daybreak.*" T. H. McLACHLAN.

No. **63.** "*Portrait of the Rev. E. Warre, D.D.*" (Head Master of Eton College). FRANK HOLL, R.A.

One of two remarkable portraits by this artist.

No. 64. 25 × 41.

No. **64.** "*Her Majesty's First Life Guards.*" J. P. HEADLE.

A small picture, full of movement and quiet in tone, the scarlet of the Guards subordinated to the gold braid of the band; a familiar scene in the London parks.

No. **65.** *Autumn—Overlooking the Venetian Plain.* E. BENSON.

No. **66.** "*At Bocca d'Arno.*" M. R. CORBETT.

Next, on the line, is one of the most important and interesting portraits in the Exhibition, especially for quality and technique—

No. **67.** "*A Portrait.*" L. ALMA-TADEMA, R.A.

A lady standing, nearly life-size, in green satin dress with brown fan. Mr. Tadema's more characteristic and familiar work is on the right (No. **72**).

No. **68.** "*Portrait of the Dowager Lady Howard de Walden.*" MRS. ARTHUR MURCH.

No. **69.** "*In the Lagoons, Venice;*" a girl by the sea. FRANZ RUTER.

No. 70. 54 × 36.

No. **70.** "*The Foster Sisters.*" P. R. MORRIS, A.R.A.

No. **71.** "*Isabella.*" J. M. STRUDWICK.

A small interior, single figure, in dark red dress.

Next is a little picture, delicate and aerial in effect.

The three figures are in pale yellow, bluish-green and dark blue; the man approaching carries a heavy betrothal ring.

No. 72. 12 × 9.

No. 72. "*A Foregone Conclusion.*" L. ALMA-TADEMA, R.A.

No. 73. "*The Drawing Room;*" a small interior by the daughter of the preceding artist. MISS ANNA ALMA-TADEMA.

No. **75.** "*Portrait of Lord Herries.*" R. LEHMANN.

Here are two little single figure pictures, Nos. **76** and **77**, delightful studies of colour, hanging together. The latter sketched on p. 26.

No. **76.** "*Light and Shade.*" MORTIMER L. MENPES.

No. 74. 45 × 36.

No. **74.** "*Œnone.*" PHILIP H. CALDERON, R.A.

"Forlorn of Paris."

Œnone sits on a grassy bank, in loose white drapery, against a background of mountains, dark valley and trees.

No. 77. 8 × 10.

No. 77. "*A Summer Afternoon.*" J. R. WEGUELIN.

No. 79. "*Cicely Wormald;*" a child seated, life size, feet tucked up on chair. W. B. RICHMOND.

No. 80. "*Edmund Hanbury, Esq.;*" in shooting costume. W. B. RICHMOND.

No. 78. 25 × 38.

No. 78. "*The Skylark.*" R. W. ALLEN.

No. 81. 33 × 36.

No. 81. *"A Kiss from the Sea."* HAMILTON MACALLUM.

(This sunny picture is to be published as an etching by Thomas Agnew & Sons.)

No. 82. 37 X 31.

No. **82.** "*Miss Norreys of the Court Theatre;*" bright red hair, purple and gold costume. MRS. LOUISE JOPLING.

No. 88. 20 X 30.

No. **88.** "*A Street in Cairo.*" JOHN VARLEY.

No. 83. "*Capel-Curig.*" LORD MONKSWELL.

No. 84. "*Portrait of Mrs. Henschel,*" cabinet size. PROF. GROSSE.

No. 85. "*At the Mouth of the Arno.*" M. R. CORBETT.

No. 86. "*Portrait of Mrs. Jeffreys;*" seated, in low dress, yellow head-dress and sash. W. B. RICHMOND.

No. 87. "*New Pool, near Great Malvern.*" EDWARD ARCHER.

A prominent picture, in this corner of the Gallery, is Mr. Richmond's "*Hermes,*" standing under a white marble portico overlooking the sea, and distant mountains; his mantle is a warm brownish-red, glowing in reflected light.

No. 89. 58 × 36.

No. 89. "*Hermes.*" W. B. RICHMOND.

"But to his feet his fair winged shoes he tied
Ambrosiaal, golden, that in his command
Put either sea or the un-measured land,
With pass as speedy as a puff of wind."

No. 90. "*Dragging Nets, after twilight, from the Sea.*" EUGENE BENSON.

No. 91. "*Portrait of Lady Davey.*" W. B. RICHMOND.

No. 92. "*Barges.*" C. THORNLEY.

No. 93. "*The Fair Girl;*" dark hair, standing against a wall. J. R. WEGUELIN.

No. 94. "*Portrait of Edgar Vincent, Esq.*" C. E. HALLÉ.

No. 95. "*A Pastoral;*" a shepherd. E. R. HUGHES.

In the centre of the wall, at the head of the gallery, is—

No. 96. "*The Morning of the Resurrection.*" E. BURNE-JONES, A.R.A.

An oblong picture, four figures. Two angels, seated by the sepulchre, Mary Magdalene and the Christ. Draperies of greyish-green and blue.

No. 97. "*Before the Dawn, Perugia.*" M. R. CORBETT.

No. 98. "*Spring Time.*" WALTER MACLAREN.
A young mother and child on green hill-side.

No. 99. "*Portrait of Mrs. R. Gurdon.*" C. E. HALLÉ.

No. 100. "*Evening.*" MRS. VAL BROMLEY.

No. 101. "*Holly Hill, Hampstead.*" GAETANO MEO.

No. 102. "*Portrait of Miss Burne-Jones.*" W. B. RICHMOND.
Seated, white dress and dark blue sash.

No. 103. "*A Landscape in Devonshire.*" SIR COUTTS LINDSAY.

No. 104. "*A Flower Market.*" J. W. WATERHOUSE, A.R.A.

A large upright picture; young girls in brown striped dresses at a street stall in Venice; bright with yellow daffodils and spring flowers.

No. 105. "*Dreaming.*" H. H. YOUNG.

No. 106. "*Up Channel.*" A. STUART WORTLEY, A.R.A.

No. 107. "*Portrait of Mrs. Henry Cumberlege.*" W. B. RICHMOND.

No. 108. "*Sunrise at Girgenti.*" G. HOWARD.

No. 109. "*A Portrait.*" PROFESSOR GROSSE.

No. 110. "*A Study of Red and Yellow Roses.*" ALFRED MORGAN.

No. 111. 38 × 22.

No. 111. *"The Lost Companion."* DAVID CARR.

No. 112. *"Portrait of Mrs. Bright-Smith."* MRS. LOUISE JOPLING.

No. 113. 14 × 12.

No. 113. *"Rest."* F. W. W. TOPHAM.

No. 114. "*On the Seine.*" C. E. HOLLOWAY.

No. 115. "*Ruth.*" MISS BLANCHE JENKINS.

No. 116. "*Jealousy.*" R. LEHMANN.

No. 117. "*Old Houses.*" MRS. WATKINS.

No. 118. "*A Quiet Harbour*" in Italy; a group by the sea-shore under shade of portico and pillars. F. W. W. TOPHAM.

No. 119. "*Sweet Echo! sweetest nymph that liv'st unseen.*" Small nude study of a girl. MISS D. TENNANT. (*Sketch*, p. 34.)

No. 116. 18 × 14

No. 120. "*Topsy;*" girl with dark hair, blue dress, and white apron. HERBERT SCHMALZ.

No. 121. "*View from Shorncliffe.*" ALFRED MORGAN.

In the centre of this wall, as a pendant to Mr. North's picture (described on page 7), is (122) Mr. Parsons' green hillside intersected by a stream; apple-trees covered with lichen, late in autumn.

No. 123. "*Along a Quiet Shore.*" T. H. MCLACHLAN.

No. 124. "*Portrait of a Lady.*" MADAME A. DARMESTETTER.

No. 125. "*Waiting.*" E. A. WATERLOW.

No. 126. "*Evelina; a Study.*" BERNARD E. CAMMELL.

No. 127. "*Yawl entering the Gut of Gibraltar.*" J. C. HARRIS.

No. 126. 36 × 72.

No. 122. "*In a Cider Country.*" ALFRED PARSONS.

No. 123. 31 × 50.

No. 123. "*Along a Quiet Shore.*" T. H. McLACHLAN.

No. 128. "*Portrait of Miss Charlie Genn.*" HENRY S. TUKE.

No. 129. "*Left in Charge;*" old man in tall hat, sitting in sun beside cradle. JAMES CHARLES.

No. 119. 14 × 10.

No. 119. "*Sweet Echo! sweetest nymph that liv'st unseen.*" MISS DOROTHY TENNANT.

No. 130. "*J. F. Boyes, Esq.;*" a small characteristic portrait standing, in black velvet, blue background. E. A. WARD.

No. 131. "*Garden of a Monastery, Rome.*" E. BLOUNT SMITH.

No. 132. "*Roses.*" H. FANTIN.

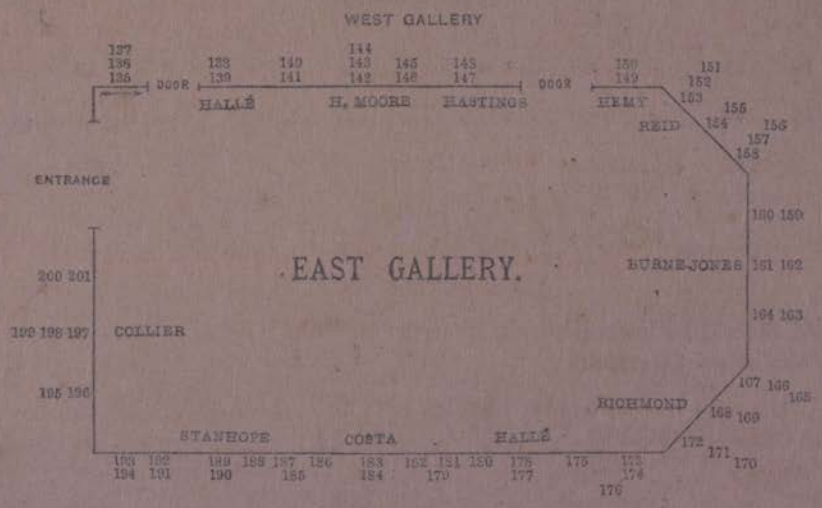
No. 133. "*Two Mothers.*" WILLIAM PADGETT.

No. 134. "*Early Morning—the Mountains between Pisa and Lucca.*" M. R. CORBETT.

No. 125. 44 × 34.

No. 125. "*Waiting.*" E. A. WATERLOW.

No. 133. 33 × 18.



No 139. "*Rivals.*" C. E. Hallé

No. 135. "*A Landscape in Devonshire.*" SIR COUTTS LINDSAY.

No. 136. "*Portrait of Miss Gertrude Ricardo.*" C. E. HALLÉ.

No. 137. "*Toucans.*" MISS NETTIE HUXLEY.

[*Door.*]

No. 138. "*Puss in the Corner;*" interior, girl in a hammock. MISS NETTIE HUXLEY.

Miss Huxley's portrait, painted by Mr. John Collier, hangs in this room, No. 198.

No. 139. "*Rivals.*" C. E. HALLÉ.

Two girls filling copper vessels at a fountain; green and blue tones.

No. 140. "*Jeanne d'Arc.*" HAROLD S. RATHBONE.

"At earliest morn, when little children kneel,
Into some wayside chapel she would steal,
And lingering there in her bright arms arrayed,
Thro' whelming tears to her dear Lord she prayed
That aye she might her guiding voices hear,
Then onward march without one touch of fear."

Jeanne d'Arc at an altar, a priest and several figures.

No. 141. 30 × 47.

No. 141. "*Lingering Light.*" ERNEST PARTON.

In the centre of the wall is one of Mr. Henry Moore's characteristic sea pieces (No. 142), clouds and wind, red glow on wet sand at low tide. (*Sketch overleaf.*)

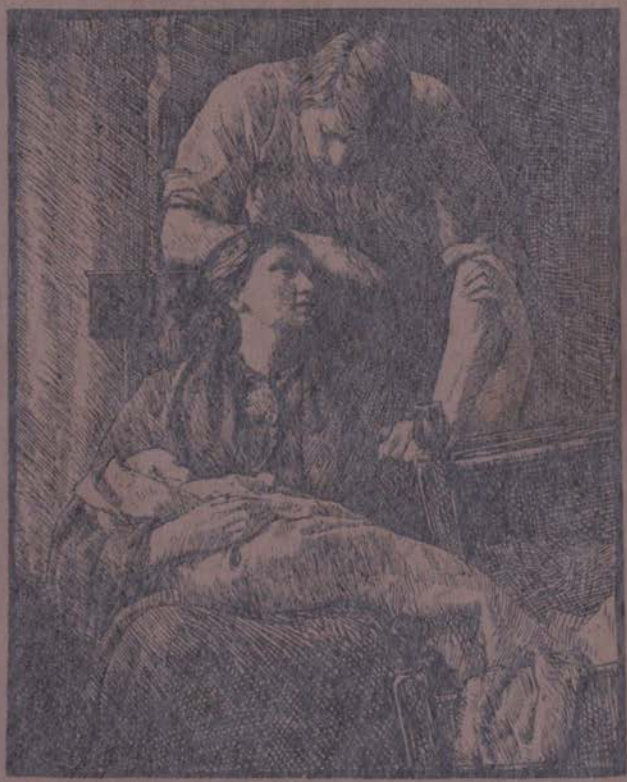
No. 142. 36 × 61.

No. 142, "*Sunset after Storm—Boat adrift.*" HENRY MOORE, A.R.A.

No. **143.** "*Shrimpers.*" W. J. HENNESSY.

One of two scenes in France by this artist, a grey picture, fisher girls on sands with bare feet; a wreck on left hand.

No. **144.** "*Portrait of Colonel W. J. Verner.*" MISS IDA VERNER.



No. 145. 50 × 40.

No. **145.** "*Life's Recompense.*" J. D. BATTEN.

No. **146.** "*The Toast.*" HEYWOOD HARDY.

A small hunting picture, huntsmen in green; girl in pink, carrying tray; ladies in a doorway.

No. 149. 48 × 84.

No. 149. "*How the Boat came Home.*" C. N. HEMY.

Next, on the line, is a graceful picture—

No. 147. 31 × 36.

No. **147.** "*The Wild Swans.*" MRS. KATE GARDINER HASTINGS.

"Elsie weaving shirts of nettles in order to destroy the spell by which her stepmother changed her eleven brothers into swans."—HANS ANDERSEN.

No. **148.** "*Untameable;*" small study of a tiger, lying full-length. J. T. NETTLESHIP.

[*Door.*]

No. **149.** "*How the Boat came Home.*" C. NAPIER HEMY.

No. **150.** "*Daffodils that come before the Swallow dares;*" Landscape, flat land, gorse bushes, and bare trees. HUGH WILKINSON.

No. **151.** "*Ragazza Napolitana.*" MRS. ANDERSON.
Dark girl in blue bodice holding pomegranates.

No. **152.** "*Changing Pasture.*" R. THORNE WAITE.
Sheep coming through gate on the downs; bright, distant view.

No. **153.** "*A May Morning;*" cows in an orchard. MARK FISHER.

No. 154. 30 × 60.

No. **154.** "*A Calm Evening.*" JOHN R. REID.

A dark picture, brown hillside, light sky; two girls in dark red and blue dresses.

No. **155.** "*A Portrait.*" MISS HILDA MONTALBA.
Lady in black walking costume.

No. **156.** "*A Daughter of Eve.*" MISS A. L. ROBINSON.
Little girl in blue pinafore and pink sun bonnet.

No. **157.** "*Kneeton Ford on the Trent;*" cows in a river.
JAMES ORROCK.

No. **158.** "*Before Sunrise, Scarborough.*"
HENRY MOORE, A.R.A.

No. **159.** "*Portrait of Miss Annie A. Beebe.*" J. T. SHANNON.

No. **160.** "*Netuno;*" looking towards the Pontine Marshes; calm water, one figure on the beach; houses and rocks lighted by hot sunset. G. COSTA.

In the centre of the wall is—

No. **161.** "*Sibylla Delphica.*" E. BURNE-JONES, A.R.A.

A single figure standing in a narrow doorway on red marble floor, holding a branch of bay-tree in her left hand; behind her a flaming tripod. Her long robe is a brilliant orange, which lights up the end of the gallery.

No. 162. 32 × 81.

No. 162. "*The Flight before the Storm.*" W. HUGHES.

No. 163. *Portrait of Mrs. Warren de la Rue.*" W. B. RICHMOND.

No. 164. "*The Sands near Bocca d'Arno;*" morning. G. COSTA.
A girl in red amongst the rushes on the sands; blue sky and distant mountains.

No. 165. "*The Rector's Daughter;*" a portrait. A. STUART WORTLEY.

No. 166. "*Capri;*" evening. A small picture, girl with goats. MRS. ARTHUR MURCH.

No. 167. "*Portrait of Mrs. Neville.*" HERBERT SCHMALZ.
One of several small portraits in which this artist has been very successful.

Next is a classic and suggestive landscape—

No. 168. "*A Pastoral;*" a memory of the Valley of Sparta. W. B. RICHMOND.
Shepherds and sheep pass homeward in evening light, one man playing on a pipe; four girls walk beside the stream singing as they go; the moon rises behind tall trees whilst sunset lingers on the mountains.

No. 169. "*Portrait of Miss Mary Anderson;*" seated in basket chair in white plush dress. (Painted in Boston, Massachusetts, in 1885). J. FORBES ROBERTSON.

No. 170. "*Portrait of the Rev. the Viscount Molesworth.*" C. E. HALLÉ.

No. 171. *"On the Trent."* JAMES ORROCK.

No. 172. *"Portrait of T. H. Neville, Esq."* HERBERT SCHMALZ.

No. 173. *"A Shady Corner of the Pond."* MISS MARY HALDANE.

No. 174. *"Dorcas;"* a head, auburn hair, orange dress. MRS. LOUISE JOPLING.

No. 176. 40 × 62.

No. 176. *"Autumn Memories."* W. S. JAY.
A blaze of autumn foliage; pheasants in the bracken.

No. 177. *"The Washing Place, Calvados Farm;"* two girls beside a stream in evening light. W. J. HENNESSY.

No. 175. 28 × 50.

No. 175. *"Filby Broad, Norfolk."* EDWARD H. FAHEY.

No. 179. 49 × 75.

No. **179.** *"Jeanne d'Arc and the Kingfisher."* R. B. BROWNING.

"Now, as she fain would bathe, one eventide,—
God's Maid, this Joan—from a pool's edge she spied
That fair blue bird clowns call the Fisher King:
And 'Las' sighed she 'My liege is such a thing
As thou, lord but of one poor lonely place
Out of his whole wide France: were mine the grace
To set my Dauphin free as thou, blue bird!'"

No. 178. 43 × 60.

No. **178.** *"Sic Transit Gloria Mundi."* C. E. HALLÉ.

"His soul by music stir'd, moves
In the dark backward and abysm of time."

Next are three small works—

No. 180. "*At the Shore.*" HUGH CAMERON, R.S.A.
Children gathering mussels near a fishing village.

No. 181. "*Portrait of Master Morse.*" W. B. RICHMOND.

No. 182. "*Holiday Time.*" G. CLAUSEN. Girl standing fishing by a stream; willow trees.

In the centre of this wall is a large landscape—

No. 183. "*Frate Francesco and Frate Sole.*" G. COSTA.
Sunrise over Monte Subasio from Perugia.

"Laudate sia Dio mio Signore,
Cum tutte le tue creature;
Specialmente messer lo frate sole,
Il quale giorna et illumina nui per lui,
Et ello é bello et radiante cum grande splendore;
De te, Signore, porta significatione."

A monk with arms outspread looking over a wide valley; sunrise behind distant mountains.

Above the "*Sunrise*" of Mr. Costa is a symbolical picture of "*Dawn.*"

No. 184. "*The Dawn.*" MISS PICKERING.

Three angels with brilliant red wings, holding long trumpets, face the spectator; on the left, below them, is a figure of "*Night,*" passing away among grey clouds; on the right is "*Day,*" just released from her bonds.

No. 185. {"*Night in a waste land where no man comes,*
Nor hath come since the making of the world."} J. T. NETTLESHIP.

Lions drinking at a stream.

No. 186. "*A Venetian Vista.*" VAL. PRINSEP, A.R.A.
Sunny courtyard seen across a canal through a doorway.

No. 187. "*Portrait of Mrs. Henry Butcher.*" W. B. RICHMOND.

No. 188. "*The Mill, Picardy.*" DAVID MURRAY, A.R.S.A.
Landscape with aspen trees, large water-wheel, punt in foreground.

Next is a large decorative picture of the Resurrection.

No. 189. "*Why seek ye the [illegible] among the dead?*"
R. SPENCER STANHOPE.

Four figures in red, golden brown, and blue draperies; one kneeling before an angel in blue [illegible] red wings.

No 190. *"When rains the frosted earth unbind."*
IVYSTAN HETHERINGTON.

* No. 191. 29 × 60.

No. 191. *"Oxen Threshing, Tuscany."* ARTHUR LEMON.
White oxen decorated with flowers.

* No. 192. 32 × 48.

No. 192. *"Falmouth Natives."* C. NAPIER HEMY.
Oyster dredging, training ship in distance; grey sky and green sea.

No. 193. 30 × 43.

No. **193**. "*A wee Lady of the Lake.*" W. H. BARTLETT.

No. **194**. "*A Windfall.*" DAVID BATES.

No. **195**. "*Early* [illegible]" E. A. WARD.

No. 194. 30 × 24.

No. **194.** "*A Windfall.*" DAVID BATES.

No. **195.** "*Early Lovers Yet.*" E. A. WARD.

No. **196.** "*At Break of Day.*" EDGAR BARCLAY.

A poetical landscape, glowing in misty morning light; haytime, a mower resting on his scythe, rooks in the air. (See also 201.)

No. **197.** "*At the House of Navagaro, a Venetian Senator, Venice, 1500.*" EUGENE BENSON.

A long-shaped picture, with numerous figures seated at a table on a terrace with marble pillars, rich Venetian red costumes.

Next is a very skilful portrait. Girl, life size, in low white dress, seated in black chair, with light background.

No. **198.** "*Miss Hettie Huxley.*" JOHN COLLIER.

No. 199. "*Mount St. Michael—Morning.*" MAURICE POLLOCK.

No. 200. 40 × 30.

No. 200. "*The Last of the Leaves.*" THOMAS IRELAND.

No. 201. "*Cutting Rushes.*" EDGAR BARCLAY.

Man standing in a stream working, towards evening; a companion to No. 196.

THIRD ROOM.

No. 202. { *"Autumn laying here and there, A fiery finger on the leaves."* } W. FRANK CALDERON.

No. 203. *"Portrait of Miss Marie Wurm."* R. LEHMANN.

No. 204. *"The Queen's Annual Gifts to the Poor."* R. P. STAPLES.
Numerous figures at a table; dispensing Christmas bounty.

No. 205. *"A Hind and Fawn."* J. WYCLIFFE TAYLOR.

No. 206. *"A Backwater."* W. H. BYRNE.

No. 208. *"A Siesta."* W. KENNEDY.

Old man in blouse asleep in field, little boy kneeling beside him; cattle and flat land. (*No.* **209**, *see next page.*)

No. 210. *"My Niece."* MISS LILY DEFRIES.

No. 211. *"Court Yard, 14th Century."* C. L. CHAMBERS.

No. 212. *"Sweet Seventeen;"* apples. J. FITZ MARSHALL.

No. 213. *"Companions;"* roses. MRS. E. LAWSON.

No. 214. *"The Three Magpies."* W. HUGHES.

No. 215. *"The Burial of Juliet."* C. VANNUTELLI.

No. 216. *"Flowers on the Banks of Loch Lomond."* MRS. E. LAWSON.

No. 207. 30 × 19

No. 207. *"Out of the World."* T. C. FARRAR.

No. 217. *"Richmond, Yorkshire."* BERNARD LUCAS.

No. 218. *"The Fragrant Hawthorn."* J. FITZ MARSHALL.

No. 219. *"Fin Louis XVI."* JULIAN STORY.
Lady in green dress, large pink hat, and apron; nearly life size walking stick and eye-glass, yellow background.

81065 E 2

No. 209. 50 × 22.

No. 209. "*A Wanderer in the Elysian Fields.*" MRS. C. WYLIE.

No. 220. "*London and York Flying Coach*, 1650," and

No. 221. "*A Royalist Express.*" L. CATTERMOLE.

No. 222. "*Reflections.*" L. NORMAN NERUDA.

No. 223. "*The Thames at Streatley.*" J. WHIPPLE.

No. 224. "*Twins.*" A. E. EMSLIE.

No. 225. "*The Dairy, Broadway, Worcestershire.*" MISS FLORENCE STEWART.

No. 226. "*Portrait of the Bishop of Llandaff.*" MISS EDITH ELLISON.

No. 227. "*Owlets*;" two little girls looking at a moth. ARTHUR LAC[illegible]

No. 221. 30 × 25.

No. 221. "*A Royalist Express.*" LEONARDO CATTERMOLE.

No. 228. 41 × 71.

No. **228.** "*The Islands of Loch Maree, Ross-shire;*" Ben Slioch seen through clouds; trees on the islands in middle distance. KEELEY HALSWELLE, A.R.S.A.

No. **229.** "*Mrs. Charles Rome.*" W. B. RICHMOND.

No. **230.** "*Left on the Hill;*" a dead stag; background of misty hills. A. STUART WORTLEY.

FOURTH ROOM.

No. 233. 13 × 9.

No. **233.** *"Yum, Yum."* MISS MAUDE GOODMAN.

No. 237. 14 × 11.

No. **237.** *"Florimel;"* blue dress. HENRY RYLAND.

No. **231.** "*A Young Royalist.*" MORTIMER L. MENPES.

No. **232.** "*Fruit Market, Tangiers.*" MORTIMER L. MENPES.

No. **234.** "*A House of Cards.*" MORTIMER L. MENPES.

No. **235.** "*Muscat Grapes.*" W. HUGHES.

No. **236.** "*Hambro' Grapes.*" W. HUGHES.

Two upright panels on a gold ground.

No. **238.** "*From Telegraph Hill.*" GAETANO MEO.

No. **239.** "*In the Valley of the Musone.*" EUGENE BENSON.

No. **240.** "*Miss Ellen Terry as 'Margaret.'*" MISS HELEN H. HATTON.

No. **242.** "*Lemon's Farm, Ewhurst.*" MRS. EDMUND GOSSE.

No. **243.** "*A Study.*" MISS ADA BELL.

No. **244.** "*A Fair Subject.*" ALFRED HITCHENS.

No. **245.** "*Portrait of Dr. Farquharson, M.P.*" JOSEPH FARQUHARSON.

No. **246.** "*Farm House, Poole Bay.*" ARTHUR LUCAS.

No. **247.** "*Near East Finchley.*" W. A. SMITH.

No. **248.** "*A Field Flower.*" J. HANSON WALKER.

No. 241. 30 X 12.

No. **241.** "*A Portrait.*" FRED HALL.

FIFTH ROOM.

Cabinet Pictures in Oil and Water Colours.

No. **249.** "*Belinda.*" MRS. HENRY MANNERS.

No. **250.** "*Tomb of Bp. Gower, St. David's Cathedral.*" WALTER CRANE.

No. **251.** "*Market Day in Launceston.*" J. W. BECK.

No. **252.** "*Winter.*" LORENZ RITTER.

No. **253.** "*Portrait of H.R.H. Princess Christian.*" E. CLIFFORD.
No. **254.** "*On the Yare, Gt. Yarmouth.*" MISS NORA DAVISON.
No. **255.** "*Old Olives, Bordighera.*" MRS. MARRABLE.
No. **256.** "*Gisborough Abbey.*" MRS. SAVILLE CLARKE.

No. 257. 17 × 36.

No. **257.** "*May Morning, Dordrecht.*" A. B. DONALDSON.
No. **258.** "*In Savernake Forest.*" H. J. FORD.
No. **259.** "*Safrano Roses.*" MISS MAUDE NAFTEL.
No. **260.** "*Home! Sweet Home!*" Pigs. W. WEEKES.
No. **261.** "*Sunset.*" C. T. DAVIDSON.
No. **262.** "*Carnations.*" MISS E. BYWATER.
No. **263.** "*Harvesting, North-East Coast.*" COSENS WAY.

No. 264. 21 × 21.

No. **265.** "*Washing Sheds, Chartres.*" T. M. ROOKE.

No. **264.** "*Back of Old Queen's Head, Southwark.*" PHILIP NORMAN.

No. **266.** "*In Dreamland.*" E. J. POYNTER.
Girl in yellow dress seated on china-blue sofa.

No. **267.** "*A Naughty Little Boy with a Bow and Arrow.*" WALTER CRANE.

No. **268.** "*Streatley—on the Thames.*" ALFRED EAST.

No. **269.** "*Colla—near San Remo.*" GEORGE HOWARD.

No. **270.** "*Chapel of St. Mary's Coll., St. Davids.*" WALTER CRANE.

No **271.** "*Temple of Girgenti.*" GEORGE HOWARD.

No. **272.** "*Shells.*" MISS A. E. SEATON.

No. **273.** "*Christchurch Priory, Hants—Lady Chapel and St. Michael's Loft.*" R. PHÈNE SPIERS.

No. **274.** "*The Test for Steel in Corsica.*" G. Q. P. TALBOT.

No. **275.** "*Autumn Afternoon.*" J. W. BECK.

No. **276.** "*Rue du Bourg and Queen Bertha's Staircase, Chartres.*" T. M. ROOKE.

No. **277.** "*The Dying Day.*" J. M. DONNE.

No. **278.** "*The Slough Road—Eton College.*" RUSSELL DOWSON.

No. **279.** "*Near Chalfont, St. Giles.*" WILFRID BALL.

No. **280.** "*Pea Sticks.*" NEWTON BENETT.

No. **281.** "*September.*" MISS F. W. CURREY.

No. **282.** "*An English Mill.*" MISS R. CARTWRIGHT.

No. **283.** "*Morning at Penzance.*" MISS MARIE TUKE.

No. **284.** *Spring Sunrise.*" WALTER HEPWORTH.

No. **285.** "*Pets.*" F. MONKTON SKIPWORTH.
White satin dress, pink and white striped sofa, yellow cushion and canary. (*Sketch overleaf.*)

No. **286.** "*A Sketch in the Bazaars, Cairo.*" JOSEPH FARQUHARSON.

No. **287.** "*Sparkling Asolo.*" EUGENE BENSON.

No. **288.** "*Narcissi.*" MRS. CECIL LAWSON.

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Landscape with cows, sunset; swans flying.

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No. 285. 12 × 18.

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No. **307.** "*St. David's Cathedral.*" WALTER CRANE.

No. **308.** { *"Tho' a very old barn I be,*
Far better days have been for me." } MRS. PAUL NAFTEL.

No. **309.** *"In the Olive Woods of Anacapri."*
J. TALMAGE WHITE.

No. **310.** *"The Old Library."* PHILIP NORMAN.

No. **311.** *"When leaves fall and the cold winds come."*
B. J. OTTEWELL.

No. **312.** *"Over"*—Partridge driving at Sandringham, December, 1884. SYDNEY P. HALL.

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No. **315.** *"Near Swanage."* WALTER CRANE.

No. **316.** *"A Penny for Thy Thoughts, Sweet One."*
MISS ALICE HAVERS.

Two girls by a stream; blue and white dresses.

No. **317.** *"Swanage Bay."* WALTER CRANE.

No. 318. 27 × 42.

No. **318.** *"Sunset at Dover."* TRISTRAM ELLIS.

No. **319.** *"A Portrait."* F. ROBERTS AUSTEN.

No. **320.** *"A Study."* MISS DE HOGHTON.

No. **321.** *"A Quiet Corner."* J. W. WALKER.

No. **323.** *"A Reminiscence of the Past."* MISS R. M. WATSON.

No. **324.** *"A light wind blew from the gates of the sun."*
BRYAN WHITMORE.

No. 322. 14 × 21.

No. **322.** "*Old Battersea Bridge.*" ALFRED EAST.

No. **325.** "*Autumn among the Birches, Wimbledon Common.*" J. W. BECK.

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SCULPTURE.

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No. 340.

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No. **351.** "*A Bright Face.*" W. TYLER.

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Study for a colossal bust to be placed in front of the Town Hall, Singapore.

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No. 354.

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No. **359.** "*Portrait of a Lady.*" MISS NELIA CASELLA.

No. **360.** "*A Flemish Gentleman,*" and No. **361,** "*Daughter of C. Cruse, Esq.;*" two wax medallions. MISS ELLA CASELLA.

No. **362.** "*Give me a Penny.*" CAPTAIN G. A. HARRISON.

"In the Days when we went Gipsying,
A long time ago."

Bas Relief Panel in Terra Cotta.

No. 363. "Spring." J. NELSON MACLEAN.

No. **364.** "*A Portrait.*" W. TYLER.

No. **365.** "*Hagar and Ishmael cast forth.*" E. ROSCOE MULLINS.

No. **366.** "*Portrait Group of H.I.H. the Prince Victor of Hohenlohe Langenberg and his Daughter the Countess Feodora Gleichen.*" COUNT GLEICHEN and COUNTESS FEODORA GLEICHEN.

No. 363.

No. **367.** "*A Statuette in Bronze.*" ALFRED GILBERT.

No. **368.** "*Phryne.*" WALDO STORY.

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No. **373.** "*Portrait of H. M. Paget, Esq.*" T. ERAT HARRISON.

No. **374.** "*Triton*;" sketch model, portion of a fountain group in bronze. JOHN WILSON. (*Sketch on p.* 2.)

No. **375.** "*Painting*;" sketch in terra-cotta. ALFRED DRURY.

No. **376.** "*A Young Drummer Boy.*" PEPLOE BROWN.

No. 303.

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